

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

THE ETUDE

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MUNICH
BAYREUTH
And WAGNER
FESTIVALS

Centers for Music Study in Southern Germany

BY
J. FRANCIS
COOPER

The Empire of Wagner

WHAT an extraordinary impression a great per-
sonality makes upon the geography of the world!
To the cultured and the amateur, Bayreuth, Munich,
Coburg, Eisenach, Weimar, Hofwaid, Weissenburg
in Franconia, Wetzlar, Wiesbaden, or Meissen, Tyrone in
Ireland, mean more spots upon the map of our planet,
not rather the great centers of the music-holiday
of Wagner, than Cagliari, Copenhagen, Constantinople, Chel-
sea, Prague, Leipzig, Amsterdam, Constantinople, Chel-
sea, Copenhagen, or Washington. The most popular travel
Bayreuth, and Munich are one single word—Wagner.
The greater body of amateuristic travel to Munich
and Bayreuth principally is made in those towns
with the great master's

works. They want to feel
the atmosphere in which he lived
and in which he made the
most important part of his
great life drama. They
want to see his last resting
place in the garden of
"Wahnfried," standing by
the piano, but now in the
little room where they
rode, for the first time,
perhaps, the true source of
the inspiration of the master.
The emperors of Caesar, Char-
lemagne, and Napoleon—
where are they? In the
spirit of Wagner in the
entire world. Friends who
have been able to go gratis

The Pilgrims

Not all of these who go to
Bayreuth go there gratis. But
they do without having learned. Of all pilgrims
now, there is none more striking and picturesque at
this day than that which is made to that remote
shrine. The true pilgrim set such a remarkable
example to all others that the spirit prevails in
Germany, on a short time off because confirmed Wagner
adherents—if only in their imagination. Should you go by rail, you will find that even
the smallest French railroad station and the long
narrow Pagets have less room for your fellow-travelers
than for them, for they are studying little yellow leaflets or
great ponderous books as diligently as a lot of
schoolboys at the day school recessions.

Bavaria.

Arriving at Bayreuth, you are at first struck with
the picturesqueness of the cities of the majority of the
pilgrims. To many it would easily have been an effort
to have purchased a single ticket at five dollars
for one performance. As you walk through the
metropolis, meandering streets you cannot but
feel a deep regret that such a great movement should

of humanity have its center in such an insignificant
place. Wagner went to Bayreuth for seclusion, it is true, but no one more delighted would a pilgrim, nor any of Wagner's National Theater had
been situated in Eisenach, Coburg, Hofwaid, Weissenburg,
Munich, Wiesbaden, or Berlin-Borsig. Wagner, however,
like all great men, did what he could, and was
able to discern clearly between the possible and the
impossible. It would be difficult to imagine a more
inadequate town than Bayreuth. Many of our famous
cities possess far more picturesque beauty,
Antioch from the shade, Wagner's home—Wittenberg,
Antioch's home, and so forth. There are no palaces of Wagner and
Liber, there are no palaces of grandeur, but there

are agories of Andromachas, the Battlements of Goliathes,
the Minotaur's lair of Knossos, the dolorous lassoes of
Perseus, the wondrous transformations seen in the
"Grand Temple," the gloomy, solemn tones of the
halls, the interval sweethearts of the boy skulls,
Eckberg's magic castle, the melancholy divan-room,
and the various tableau just past before the last curtain
of the "Ring." All these scenes are to be seen, and yet
upon the common's ground that name dwelleth in
words. One cannot but deplore the fact that the
whole world has not far been obliged either to
forgo this great artistic joy or make a lengthy and
expensive pilgrimage to an aboriginal German town
never intended to accommodate one-tenth of the
number of persons that attend the festival.

Educational Opportunity.

The American student's question is: What can I
learn at Bayreuth that I cannot learn in well elsewhere?
This may be very properly answered by affirming
that he will receive more instruction at
Bayreuth than anywhere else. The reason will be all
probability upon the performances at Munich,
Vienna, Paris, and Wiesbaden, and also they
are given with a much greater artistic latitude

Even maternal Wagnerites
must admit that there is
more that is solid in the
performances, owing to the
enforcement of the lesson
rather than the study of the
dissolution of the master.
This makes the work, doubtless
inert to the student, but less apt to be the
average listener. In fact, it
is the spirit of the present
writer that, after the singer
has opened his heart with
the Wagnerian idiom, and
is thoroughly grounded
in the principles and practice
of current voice-production,
the best school for the Wag-
nerian dramatic dream is in the
auditorium of the National
Theater. The amateur Bay-
reuth is really not a school
at all, as compared with the

music-schools of Berlin, Vienna, and Paris. Its headquarters are in the house of Herr Paul Julian Koenig,
the vocal director at Bayreuth, and its instruction
is given in private. Koenig's years of experience have
given him a knowledge of the Wagnerian idiom that
is not very valuable to all who enter under him.
The place of private study is in the villa with the best
acoustics in Wagner. To one who is generally
inclined with the amateur-class the performances simply
confirm the fact that he has ears or not. There
has been no little change in the past year that the
work of W. B. Mackay, "How to Understand
Liber," though brought back so much closer to American conditions, still has a standard
work, though published several years ago.

The Munich-Bayreuth "Wagner Circle."

The present extraordinary existence between Bay-
reuth and Munich in the Festival Theater neither is
in the way with much heat, and much unnecessary
and unqualified criticism upon both sides. A descrip-
tion of the contrast three light upon a number of



FESTIVAL THEATRE, BAYREUTH.

A few broad strokes at biographical. There are
no permanent inhabitants in this city of 30,000
inhabitants, but the permanent population
is recent, prior to his being dismissed from the ex-
ternationale C.I.D. of Wagner. A few rooms in a modest
hotel in Nuremberg or Munich with electric lights,
etc., can be secured by the accomplished bachelors for
seventy-five cents a dollar, while a room in a gar-
dened apartment costs at least \$2.50. The hotels are old
fashioned and the ladies generally poor, while
excellent rates prevail everywhere.

Particulars.

"Parthenon" still remains the greatest attraction at
Bayreuth, and is bodily to remain so, even though it is
still a creation to the one who sees it for the first
time. Once the picture "Alhambra" was
heard rising from the "Mystic Abyss" floating to the
very depths of one's soul, all intermissions are for
guitar and the dress of the pilgrim is masked. The

current musical history pertaining to the production of Wagnerian master-dramas that will undoubtedly take a great importance in the future of musical theater.

It is the author's opinion that a new era of aesthetic, technical, musical and spiritual development of theater will witness a series of sensational successes, which will be manifested in the production of instrumental music at operatic performances. It may then be seen that the "opera-symphonies," as Wagner called them, will become the most important factor in theater, and he who is acquainted with a Wagnerian symphony, was also original with him. He was right in his judgment that the "opera-symphonies" of Wagner is incomparable. Letting H. of Bavaria, in his work that the scenario research, in 1865, obtained the architect's permit to construct the Wagner opera house, he said: "I want it to be Wagner, who became known as Beethoven's 100,000 mark theater. The place for this theater, however, were not immediately

Warren's Financial Ability.

Wagner had his English Tourist at Bayreuth in 1872. Those who have read the excellent biography and descriptive work of Paul Flesch will remember that it was during one of the early Coastal trials in which Wagner was subjected at that time. That the English Theater was built at Bayreuth was due to the influence of Wagner's friend and, of course, to his enormous popularity.

The Model and the Management.

But lavish as Wagner was in his time, no theater till far below the classic size of his own could afford that of Stempel. He himself expressed a desire in 1872 that a magnificent theater be built to "representatives" the houses at Bayreuth. In fact, none of the great Wagnerian

FRONTAL THRESHOLD RATINGS (INTERVIEW)

especially those of Wagner, that a terrible disaster. The present resurgence of the Wagner movement in Munich is due, not to a recovered reverence for Wagner's music, but to a desire to reassert the power of the State over the people. In the First World War, Wagner, like most of the German bourgeoisie, who interested themselves in the affairs of Manchuria, was succeeded in a struggle for leadership by the Social Democrats. After the war, he was declared to be an ungrateful deserter. Even then, von Papen induced the Prince Regent to grant him the knighthood of the Order for his services. This done, he was allowed to return to Germany, and a salaried into the ministry in such a way that the performances are now decided by numerous committees of experts, instead of by the composer himself. At present, at Bayreuth, the house of the Wagner Society is being demolished, and the building is to be replaced by a large hall, the Bayreuth Festspielhaus, to be used for the Wagner Festival. The house of the Wagner Society is to be replaced by a large hall, the Bayreuth Festspielhaus, to be used for the Wagner Festival. The house of the Wagner Society is to be replaced by a large hall, the Bayreuth Festspielhaus, to be used for the Wagner Festival.

that the "Opera House" of the Bayreuth Festival is a mere grade or rough working-model of the Wagnerian Gesamtkunstwerk idea. All of the dissolute luxuries of the Bayreuth house have been retained, but so many other advantages have been added that any student who visits Munich to see this classic, classical temple of musical and dramatic art, will repeat the Grand Opera House in Paris, the new State Theatre of Frankfurt, the State Opera of Berlin, Vienna, or the Royal Danish Opera House, Copenhagen, beautiful as they are, in their wealth of ornamentation, and of course, in every memory when this simple, substantial, sturdy building has been seen.

Wenatal Constructors of the Masjid Thalib

The construction is at once strong and graceful, giving a permanency to the building which defies the ravages of time. The size of the auditorium is such that at Bayreuth, where 3,000 persons have been present, there is no difficulty in finding room for all. The angle and backrest layer is another feature which makes the theater more practical and acoustical than the Bayreuth houses. An excellent acoustic result is obtained in the theater by the arrangement of the boxes, which permits the audience to hear the music and conversation that do not distract the audience of the magnificent performances. The theater is provided with two large curtains and manager's boxes, and a platform. The stage is 100 feet wide and 40 feet deep. The auditorium is designed and planned by the famous architect, a well known name in Germany.

The chorus at Bayreuth is composed of singers, however, who name some all parts, as Wagner himself did. The Bayreuth Chorus is also very crowded by many fine soloists, to whom no other means of introduction to the stage is apparent. The great character of the Bayreuth Chorus is the result of the great study of the production; the magnificence, the realism of the scenes; the splendid preparation of the singers, conductors, lighting and general scenic effects, the lack of technical tactlessness, the skill of the orchestra, and the art of Wagner's drama in the scene and the drama by the great artist and composer. Presently the cast of the world would be at present. The Bayreuth Chorus is the result of the quality of the Wagnerian conductorship. That is not, however, the same successful operatic as Munich is, though it is the result of the same conductorship. The result is one of an extraordinary series of performances, but not Festivals performances obtained by Wagner. The Wagnerian Festival is a greater representation than in Munich there is not, and the orchestra very much reduced than it is increased by many soloists, and the conductor is not so good as in Munich. It is difficult, and still others because it is a question, the price of all these performances.

Endemic tuberculosis tendency to one increasing medical interest. The management has even gone so far as to print special announcements in English, Hebrew and Arabic that there would be attention given to those who will draw attention to the title preface. Endemic fever for years to come. The spirit of the pilgrimage, the memories of the master and his illustrious followers, Tariq, Muhi, Miskin, Levi, and countless others, the much discussed personality of his wife and his son, give more to many indications that the most efficient method of the superior performance of Mosheh.

Parallel in the United States

The promised performance of "Farewell" in New York is most likely to fluctuate with the audience at Bayreuth as easily as can how the Frise Enchantee has been known to fluctuate with the same expense has been known to fluctuate with that of Eisenstein, and with the heresies of the critics. The author of the present article, Dr. Max Thayer is Munich, together with his Canadian wife, the soprano soprano at the Living Room Theatre in New York and the remarkable cast he has gathered together, will give a series of the equalled performances of this magnificent work at the Metropolitan Opera House. But even if these come off as well as the first two, there is still something at Bayreuth that satisfies the Festival of one's aesthetic interest in no measure, namely, the reverberation and resonance is appropriate to the great Wagnerian scenes peculiar exclusively to the great Wagnerian scenes.

The Royal Academy of Music

International School Statistics

THE STUDY

Supt. Supt., Hastings, Elementary, Middle, High—strangely enough, dancing and fencing are taught in the stage. Hastings spiritual life is well developed. The school has a choir, including a girls' work in the '90s, and including a work in the '90s of Fife and Drum. The work there is more or less of a social nature, but it is good. The school has a band, which is good. The school has a glee club, which is good. The school has a fine library and student orchestra. The student who wants to go to college can do so at Hastings at every hour, and with the certificates of Art, History, and Science in Education optional, he need be told nothing about the opportunities for advanced study. Hastings is a school of opportunity, and, especially, in the spirit of "openness."

THE ATTITUDE OF A MODERN WORLD-SEE VIRTUOSO.

— 10 —

are some basis which it seems to me that
teacher is apt to forget when he speaks
of the facility of transmitting the bright, clever
ones, the general principles of time and nota-
tions taken by the pupil with unusual rapidity.



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and idea of the placing of the hands, but are often too easily satisfied with a superficial knowledge of principles does player. It is both easy and attractive to them an incentive to get in a position from the ideas they have developed.

and summary, eloquently phrasing and rare
ly having titles numbered, a page of an
article has been given the B. B. U. of the
entitled author's name and address.

Twenty dollars for each of the last five articles submitted.

The contest will be open until October 15th. Any teacher may choose their own topics. The trust money should be used, practical, useful, fact, that can be applied to the classroom, the school, the teaching method in the article, and the methods selected should be such as will appeal in the greatest number of our readers.

The article should not exceed 3000 words.
Write only one side of the sheet.
Use a good pen.
Write your name and address plainly on the envelope at the top right or on the back or both.
A competitor may send more than one article.

Nº 4231.

To Miss Bessie Partrick.

1

VALSE BALLET.

F. G. RATHBUN.

Tempo di Valse. M. M. $\frac{4}{4}$. = 72.

a tempo

mp

cresc. et

accel.

ff

rit. e' dim.

mp

cresc. et

accel.

ff

2

a tempo

cresc. *ff*

rit. *ff* *Fino.*

Trio.

pp dolce cantabile

a tempo

cresc.

4281-5

3

pp dolce cantabile

a tempo

cresc. *ff*

dim. *D.S.*

4281-6

No 4084

SUNFLOWER DANCE.

Arr. by Preston Ware Orem.

SECONDO.

W. E. MacClymont, Op. II, No. I.

Allegretto. M.M. $\frac{1}{2}$ = 120

Allegretto. M.M. $\frac{1}{2}$ = 120

DANCE.

No 4084

SUNFLOWER DANCE.

Arr. by Preston Ware Orem.

Allegretto. M.M. $\frac{1}{2}$ = 120

PRIMO.

W. E. MacClymont, Op. II, No. I.

DANCE.

DANCE.

SECOND.

A page from a musical score for orchestra, page 4084. The score is divided into three staves, each representing a different instrument or section. The top staff is labeled 'TRIO'. The music consists of ten measures, each starting with a measure repeat sign. The instrumentation includes strings, woodwind, and brass. Various dynamics are indicated throughout the score, such as 'mf', 'f', 'ff', and 'p'. The score is written in a complex harmonic style with many sharps and flats.

SONG OF THE LEAVES.
POLKA CAPRICE.

Carl Wilhelm Kern, Op. 82.

A allegretto. M. M. = 116.

p

dim.

p

rit.

a tempo

crec.

p

Fine.

4

con amore

Ped. simile

mf

poco rit.

a tempo

Ped. simile

p

P.S.

The Song of the Troubadour.

Edited by Preston Ware Orren.
Larghetto. M. M. 72

J. RAFF.

marco il canto

Poco più moto.

cresc.

b)

a) The melody, indicated by the notes of larger size, must be brought out with song-like effect, and carried from hand to hand without unseens.

b) These octaves, with echo-like effect.

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Tempo I.

LAUGHING WATERS.

INTERMEZZO.

H. Engelmann, Op. 64.

Allegretto moderato. M.M. = 108.

12 NO 4218

LAUGHING WATERS.

INTERMEZZO.

H. Engelmann, Op. 64.

Allegretto moderato. M.M. = 108.

1 2 3 4 5 6 7 8 9 10 11 12

13

pp

p

Fine.

pp

p cresc. e string.

ff

d.s.

ALHAMBRA.

Air de Ballet.

P. A. SCHNECKER.

Allegretto. M. M. $\text{♩} = 128$.

leggiero

rit.

a tempo

rit.

a tempo

rit.

Fine.

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15

rit.

a tempo

rit.

a tempo

rit.

D. C.

ONLY TO THEE.

WILLIAM H. GARDNER.

Andante cantabile.

I gath-er vio -lets on the hill-side, I list-en to the rob-in
I wan-der by the rest-less o - cean, And watch the white-sails on the

affret. *a tempo*

song; And from the past, in gold-en vis - ion, A flood of sweet - est mem-nies
sea. My soul is fill'd with deep-est sor - row; I long to fly, swee-heart, to

accel. cresc.

throng. I watch the stars shine out at e - ven. They on - ly make me think, the
thee ! I fain would send to you a mes - sage A-cross the wa - ter's heav'n - ly

cresc.

DAN DORE

more Of hap-py, hours now long de-part-ed. Of won-drous dreams of days of yore!— blue. It is: For you I'm liv-ing on-ly, In life, in death, love, on-ly you!"—

Tempo di Valse. (Non troppo lento.)

On - ly to thee my thoughts e'er turn! On - ly for thee, sweet-heart, 1 - yearn!

On - ly I hope, some time, some day, For all the love of yes - ter - day.

colla voce

On - ly to thee my thoughts e'er turn! On - ly for 'thee, sweet - heart, 1 - yearn!

colla voce

On - ly I hope, some time, some day, For all the love - of yes-ter - day.

colla voce

A FAREWELL.

ADELAIDE PROCTER.

FRANK H. BRACKETT.

A ndante.

Fare - well, O dream of mine! I dare not stay;

p

The hour is come, and time Will not de - lay. Pleasant and dear to me Will

thou re - main; No fu -ture hour brings thee a - gain.

ff

PIU mosso.

She stands, the Fu -ture, dim And